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## Our Competitions.



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purpose.

4. We reserve the right to withhold the prize  
should we consider there is no MS. of sufficient  
merit or suitability.

5. Our decision in all matters relating to the  
competition shall be final.

\*\*\*\*\*

We must thank many correspondents for their  
kind and encouraging letters in reference to our

"Bill of Fare" for 1899. The various changes  
and additions in our January number seem to have  
been much appreciated. Our hope is to still  
further improve the JOURNAL.

\*\*\*\*\*

Sir Hubert Parry gave some excellent advice to  
the successful candidates at the recent Examination  
of the Royal College of Organists. He urged his  
hearers to maintain a high standard in their church  
music, and contended that organists—especially in  
country places—have very much influence upon  
the musical life of the district. Sir Hubert contends  
that many of the present-day tunes are "flabby,"  
and therefore ought not to be used. We do not  
know to what particular tunes he referred, but we  
doubt whether very many of the tunes found in the  
Hymnals compiled within the last few years answer  
to that description. Speaking generally we believe  
that the tunes used in the regular service are  
refined and devotional. Possibly some "flabby"  
ones may be heard in mission-hall and in evangelistic  
services amongst the poorer classes.

\*\*\*\*\*

We are glad to hear that the Nonconformist  
choirs of Dover have formed themselves into a  
Nonconformist Choir Union, with every prospect  
of a prosperous future. We offer the new Union  
our hearty congratulations and best wishes.

\*\*\*\*\*

Mr. W. H. Cummings made some very sensible  
remarks at the annual meeting of the Incorporated



Society of Musicians at Plymouth the other day on the use of secular music in the churches. He regrets that operatic music is sometimes heard when there is a wealth of suitable music available for the purpose. There is, of course, nothing wrong in the music itself—that is impossible; but it is the association with subjects—not always of the best—that renders some music totally unsuitable for church use. In these days of cheap and most appropriate music there can be no excuse for organists introducing operatic airs as voluntaries. We were glad to observe that Mr. Cummings' remarks were received with "much applause" by the musicians present.

\*\*\*\*\*

Madame Albani most generously sang at a large gathering of working men at Stepney Meeting on a recent Sunday afternoon. She gave them "Angels ever bright and fair," "The Star of Bethlehem," and "God save the Queen." This "Men's Sunday Union" was founded seven years ago by Mr. H. A. Kennedy, son of the venerable Dr. John Kennedy, and all along it has been a great success.

\*\*\*\*\*

The *Baptist Sunday School Record* recently gave some interesting particulars about the life of Mr. W. T. Samuel, of Cardiff—one of the best musicians in Wales. Mr. Samuel is a leader amongst Sol-Faists, and as a psalmody conductor he has a great reputation. As an adjudicator at Eisteddfods he is also very popular. He is doing excellent work for the improvement of congregational psalmody throughout Wales.

\*\*\*\*\*

The N.C.U. orchestra, consisting now of something like eighty players, under the able conductorship of Mr. T. R. Croger, is busy in the midst of the winter's work. Rehearsals are held in Essex Hall, Strand, usually on the first Saturday afternoon of the month, from three to five. Besides tackling standard orchestral works, lighter pieces are introduced for the sake of variety. Some well-known vocalist generally attends and runs through a few songs with band accompaniment. Mr. Croger gives a genial welcome to any friends interested in this most useful part of the Nonconformist Choir Union work.

\*\*\*\*\*

It is a well-known fact that many blind people make excellent musicians. It is marvellous how quickly they learn a work, and with what skill they play it. We remember upon one occasion leading Mr. Alfred Hollins into a large building where he was to give an organ recital. On opening the door leading from the ante-room to the building, he immediately exclaimed, "I say, what a crowd." Apparently he could feel the packed audience, though he could not see them. And with what skill he handled the organ, though he had had but a brief half-hour's practice on it. It was an instru-

ment of nearly fifty stops, but he seemed to know the exact position of each stop, and not once during the evening did he make any mistake. It was truly an astonishing performance.

\*\*\*\*\*

A writer in the *Daily News* recently gave an amusing story about another accomplished blind organist—Mr. Fred Turner, if we mistake not. An organist was required for a large Presbyterian Church in Glasgow, and Dr. Campbell, the Principal of the College for the Blind at Norwood, asked that he might be allowed to send one of his best musicians to compete. One of the deacons thought the application very audacious. "A blind man superintending the music of our kirk!" But Dr. Campbell's request was finally granted. It was now for him to prove the metal of the young musician whom he had in his mind's eye. First of all he procured from a private friend a copy of the hymn-book which the kirk used, it having been decided that the congregation was to call upon the competitors to play any three hymns at haphazard, whilst the little band of umpires were to make the final judgment. The doctor found that the hymn-book contained no less than a thousand and sixty-two hymns. Now the blind have to commit their music to memory, and it was plainly impossible for the most phenomenal memory to keep such a number of tunes in his head, so what did the doctor do but get that same friend to tell him the favourite hymns of the congregation. He mentioned some sixty or seventy, which the doctor took in to his man, saying: "Now, Fred—here you are—you've just three weeks—and you've got to learn every one." The trial soon came, the church was packed, the wind was in the organ, the competitors were ready to begin, the umpires stood at attention, and the congregation called for Hymn 203. Of course the blind man was the centre of attraction, and when his turn came to go to the organ the congregation was breathless. He played it beautifully. "Heuch!" cried the sceptical deacon, "it's a fleuk." Then they all went on again at Hymn 151. Again the blind man rendered it exquisitely, much to the astonishment of the umpires. A regular titter went up from the people when the deacon cried, "Heuch! 'the deil's in it." With the third Hymn the blind man was equally successful, and this time the doubting deacon exclaimed: "It's a pairfect meeracle!" And the doctor's nominee won the prize.

LONDON SUNDAY SCHOOL CANTATA CHOIR.—The Annual Social Gathering of the Western Division was held on the 11th ult.; the members being entertained by the esteemed conductor, Mr. W. P. Hunter and Mrs. Hunter. After refreshments had been served, Mr. Merritt spoke a few well-chosen words congratulating the choir on the good work they were doing. Mr. J. H. Barnard followed with a short speech. Vocal and instrumental music was rendered by several members of the choir. A very pleasant evening terminated with a vote of thanks to the host and hostess.



## Notes and Echoes from the North of England.



CHOIR competition took place on January 7th at Huddersfield, on which occasion Dr. Henry Coward of Sheffield acted as adjudicator. The test piece was West's "The Song of the Silent Land," which was fixed for the preliminary test in the afternoon. Choirs were able to sing selections of their own choice at the final trial in the evening. Six choirs competed. The following is a list of the competitors with the names of their pieces:—Bramley, Eaton Fanning's "Moonlight"; Crosland Hill, Huddersfield, Macfarren's "The Three Fishers"; Ossett, Calcott's "Oh, snatch me swift"; Eastbrook, Bradford, Leslie's "How sweet the moonlight sleeps"; Crosland Moor, Coward's "Angels Whisper"; Golcar, Dudley Buck's "Hymn to Music." The adjudicator remarked at the conclusion of the competition that the singing had been of a very high order, and it was a very close race between the winning choirs. Dr. Coward awarded the prizes in order, thus:—1, Ossett, conductor Mr. Taylor; 2, Crosland Moor, conductor Mr. Dyson; 3, Bradford Eastbrook, conductor Mr. Shepherd.

Mr. Fredk. James, Mus. Bac., Cantab., L.R.A.M., the gentleman who supplied the essay on "The Influence of Prejudice upon the present state of Musical Art" at last month's Plymouth Congress of Musicians, is a well-known north country organist and composer. He holds the position of organist at the Woodhouse, Grove Wesleyan Chapel, Apperley Bridge, near Leeds. He has written a considerable amount of music, vocal and instrumental, and altogether his life is an exceedingly active one. As adjudicator at musical competitions he is much in evidence up in the north. Perhaps Mr. James will pardon my drawing attention to a somewhat singular occurrence in connection with the paper he delivered at Plymouth. But is it not rather strange that while Mr. James (at one of the meetings) was "harping" upon the neglect of British music at the State Concerts, Mr. Thomas (who was to preside at a subsequent meeting) should just happen to be "harping" before her Majesty at Osborne? Certainly, Mr. James spoke of music and not musicians; yet, all the same, the situation at first sight seems a little comical.

On January 8th Sullivan's *Te Deum* was given, with other selections from the popular composer's works, by an augmented choir at the Methodist New Connexion Chapel, Leeds. Miss Amy Rudkin, Miss Annie Hall, Mr. Tom Child, and Mr. D. Fernie were the solo vocalists; and Mr. H. W. Sedgwick presided at the organ. The service was held for the benefit of the choir fund, and it proved highly satisfactory in every respect.

At the Burmantofts Congregational Chapel, Leeds, in connection with the new organ opening, a recital was given, on Jan. 11th, by Mr. J. W. Fitton, Mus. Bac., F.R.C.O., of Bradford, whose playing was greatly enjoyed.

Mr. Charles Stott, organist to the Bradford Festival Choral Society, played a capital programme of organ music before a large congregation in the Roberttown Wesleyan Chapel, Liversedge, on Jan. 4th. The occasion was the opening of a new organ, built by Messrs. Abbott and Smith of Leeds.

On January 10th, in the Congregational Church, Bingley, the local Choral Society performed (for the first time in Yorkshire) A. H. Brewer's new setting of the Ninety-eighth Psalm, a work produced at last year's Gloucester Musical Festival. The composer had promised to play the organ accompaniments, but owing to indisposition he was prevented from doing so. At the last moment Mr. H. A. Fricker, Mus. Bac., F.R.C.O., the Leeds Town Hall organist, kindly consented to take the organ. He played in first-class style, and, in addition to accompanying, he played Mendelssohn's *Military Overture* and the *Sixth Sonata*. Miss Annie Jackson, Mr. John Hudson, and Mr. John Browning, were the principal vocalists, and Mr. Arthur Pearson (Shipley) conducted. The performance was evidently much liked and appreciated. By the way, this Society (which is mostly made up of Nonconformist choristers) will sing a short, tasteful, and musicianly anthem by Mr. G. W. Bakes—a young and promising Bradford musician—at its next concert. The anthem is published at the office of this journal.

Next month the annual musical competitions (for soprano, contralto, tenor, and bass vocalists, mixed and male choirs) will be held at Pudsey, near Leeds.

In April the Yorkshire Choral Competitions will take place at York. Competitors are requested to send their entries on or before the 15th of next month.

The month just ended, taken as a whole, has been a fairly busy one. Among the eminent and distinguished visitors to the North of England may be mentioned Fred. Dawson, Busoni, and Pachmann.

Speaking of notable men, it may not be generally known that Sir Swire Smith, the celebrated authority on textile matters, is a humble member of a Nonconformist choir in Keighley, Yorkshire.

## Music at St. George's Presbyterian Church, Brondesbury.



HIS church is a "child" of the St. John's Wood Presbyterian Church, and during its youthful career of about ten years has ministered to the spiritual needs of the cultured community who dwell around it, with such conspicuous success that its honoured and fond "parent" may well feel a sense of just pride in tending an offspring so prosperous and promising.

As organist and choirmaster at St. John's Wood it was of course only natural that Mr. F. G. Edwards should foster the musical spirit in the "branch" thereof, hence it is that from its birth until quite recently he has been more or less closely connected with St. George's, Brondesbury, at first as conductor of a choral society; then, six years ago, on the resignation of the choirmaster (one of the elders), he was asked to take the entire charge of the music, to which he consented on the condition that his pupil, young Macdonald, should play on Sundays, when, of course, he himself was on duty at St. John's Wood. Later on the Session definitely appointed Mr. J. S. Macdonald as organist, with a salary, whilst Mr. Edwards retained the choirmastership, and during these six years they have worked together *con amore*.

Mr. Edwards tells us that his friend and old pupil has very marked ability, always ready to transpose a tune or do anything. He is also an excellent accompanist, in proof of which a member of the congregation quite spontaneously has recently offered to give £50 towards the completion of the organ as a token of his appreciation of his work—such testimony as this will far outweigh anything we can say as to his ability.

Mr. J. Somerled Macdonald, A.R.C.O., whose portrait we give, was born in 1876, and has studied the piano from an early age, latterly under a pupil of Thalberg. At the age of twelve he commenced taking lessons on the organ from Mr. F. G. Edwards; a year later he took his first service at St. George's Presbyterian Church, with which he has been connected since its foundation in 1886. In 1891 Mr. Macdonald studied Harmony with Mr. Edwards, and in 1893 he took up Harmony, Counterpoint, and the various branches of musical theory with Dr. C. W. Pearce, from whom he also took a course of organ lessons. In 1895 he obtained the diploma of Associate of the Royal College of Organists. In October last Mr. Edwards resigned the position of choirmaster in order, he

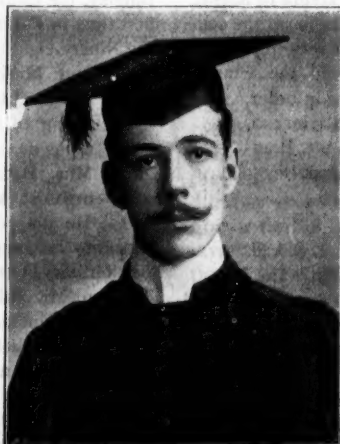
says, to give Mr. Macdonald a chance of getting the promotion he so well deserved, and he was very glad that without a word from him the office-bearers appointed him to the dual office of organist and choirmaster.

Mr. Edwards further remarks, "My connection with St. George's has been most delightful. Being a new church, there have been no 'traditions.' Mr. Macdonald, senior (father of the organist), the chief elder and one of the best men I know, has always given the heartiest encouragement to the music. Both he (tenor) and Mrs. Macdonald (alto) have attended the choir practices regularly, and taken their places in the choir stalls on Sundays. The Rev. R. E. Welsh, M.A., the

minister, is a cultured and literary man. He has written several books (in one of which he and I collaborated as joint authors). He, too, has naturally given the music hearty encouragement." Asked for a sentence or two regarding his ideas on the music of the sanctuary, Mr. Welsh sends us the following:—"The standard of church music should be the standard of musical culture at the time and in the local community—not lower. The aim of the leaders of praise at St. George's has been to cultivate an instinct for the spiritual feeling of the words sung and the finest taste in the fit expression of that feeling. The choir are encouraged to

regard themselves as ministers, or true priests of the heart, through music. Every effort is made to secure congregational singing, yet special music by the choir alone is at times legitimate, since people can worship and receive good in listening devotionally. The 'Amen' at the close of the Benediction is sung by choir and congregation; it would be better if all the Amens after prayers were similarly rendered, and indeed everything possible done to give the people a larger share in the service. We find it a great advantage to get the people to rise with the choir as the last notes of the tune are being played over by the organist. The hymns, except the last, should not be chosen to bear upon the subject of the sermon, but should strike various chords representative of human needs."

The church, situated in Willesden Lane, is a Gothic structure built of red brick, and seats about 570 people on the ground floor, there being no galleries. In the chancel are choir stalls which will accommodate about twenty-four choristers. The organ, built by Willis, is placed in a recess on the right hand side of the chancel, but it is not yet completed.





The interior of the church is somewhat cold in appearance in consequence of the bare red bricks being exposed to view; this, however, is partially relieved by the handsome damask curtains hanging at the back of the chancel, and, these together with the red lamp enclosed in a small black iron cage suspended above the pulpit, give the place an air of refinement and artistic taste which may tend towards its being described by some less advanced brethren as "rather high."

As is not unusual in neighbourhoods of this character, the morning congregations are far larger than the evening, yet there is a marked increase in the attendance at the evening services when Mr. Welsh gives sermons on subjects of special interest, which frequently occurs.

The choir is a voluntary one, consisting of a total strength of twenty-four members, the average attendance being about sixteen. Mr. A. Nash Kennedy, the principal bass, fulfils the offices of secretary and librarian.

The practices are held once a week in the Lecture Hall, when, in addition to the Sunday music, part-songs and occasionally larger choral works are taken up. The books used are "Church Praise," containing the hymns, canticles, metrical psalms, and a few anthems; also "Selected Anthems and Psalms for Chanting."

Concerts have been given by the choir at the Mission connected with the church in Willesden Green; also the choirs of St. George's and St. John's Wood have joined forces and given concerts in several of the poorer parts of London. Last Easter a step in a new direction was made when Stainer's "Crucifixion" was sung in the church by an augmented choir conducted by Mr. Edwards. In this direction much remains to be done, so we trust Mr. Macdonald will be enabled to instigate plenty of useful work on these lines, for it becomes more and more evident day by day that the Christian Church need be the Church of the week days as well as the Sabbath, so that if its doors can be thrown open at least one night during the week for the performance of some good music, so much greater will be its influence for good amongst the rising generation which is so speedily becoming alive to its elevating and all-ennobling power.

The last Sunday evening in October was by no means "inviting" in the way of weather, for the rain descended and the wind blew in such a manner as almost to dissuade us from taking a journey across London in order to pay a visit to the church of which we write. Yet a sense of "where duty calls" soon settled the matter, and we summoned up courage enough for the fray. Of course, the congregation assembled was a very small one; still, in the choir-stalls was an array sufficient to set forth evidences of the quality of the well-trained musical forces; and be it here said in all truthfulness that we do not remember hearing better singing for so small a choir. We do not imagine for a moment that we heard the choir under the best advantages on such an unfortunately wet night, for of absentees there were many. Given a full choir and likewise a full congregation, there would

have been correspondingly better results which we could easily imagine. The anthem, "What are these" (Stainer), was rendered in a highly commendable manner; the "Hallelujahs" were in bold contrast to the softer passages, which were sung with marked feeling and reverence, well in accord with the beauty of the text. It was altogether a rendering which did credit to the organist and choir, and it gave us a desire to hear more of their good work at some future time when all hands are on board. All the necessary elements were in evidence to incite good congregational singing; the main thing lacking on this particular occasion was the good congregation: hence, of course, anything like a volume of tone was not forthcoming.

The hymns sung were No. 104, "Crown Him with many crowns," the first line in each verse being sung in unison; No. 389, "When the day of toil is done;" and No. 128, "Hark how the adoring hosts above." These, in addition to Psalm 62 to Havergal's chant, received the best of treatment at the hands of both choir and organist.

Mr. Macdonald's opening voluntary was a little composition of his own—"Adagio Expressivo." During the offertory he extemporised on the tune of the concluding hymn, and at the close of the service he gave us the first movement of the Fantasia-Sonata by Rheinberger, in each of which he fully justified the good opinions so kindly expressed by his friend and teacher, Mr. Edwards.

If space permitted, much might be said of all the good work being done at Brondesbury under the able leadership of Mr. Welsh, who, by-the-by, wore a black gown and purple hood in the pulpit; but we must now bring these remarks to a close, and in so doing we cannot do better than quote the following paragraph, which appears in the St. George's Year Book:—

"The minister acknowledges the assistance rendered by the choirmaster and choir. The value of this help is very great, and the Session would like to foster the feeling on the part of the congregation that the work of a chorister is indeed a high calling, worthy of the most gifted to engage in."

NOTTINGHAM NONCONFORMIST CHOIR UNION.—The annual meeting of this society was held on the 9th ult. The secretary (Mr. John Davis) presented his annual report, which showed that the membership had been well maintained during the year, that the number of honorary subscribers had considerably increased, and that much valuable assistance had been rendered to several of the churches in their special efforts by the mutual co-operation of the choirs, although the amount of local work for the benefit of the choir union was somewhat less than in former years. In the unavoidable absence of the treasurer (Mr. J. D. Marsden), the secretary presented the balance-sheet, which showed an income of £143 1s. 7d., and an expenditure of £131 11s. 5½d. He (Mr. Davis) appealed to the choir delegates and ordinary members to make the coming season a "record" one, and also to Free Churchmen of the city to support the society better than in the past, that its operations might be extended. —On the motion of Mr. Richardson, the report and balance-sheet were adopted. The election of officers, etc., for 1899 then took place.

## Passing Notes.



AMONG the many subjects which came up for discussion at the recent Conference of the Incorporated Society of Musicians none was more interesting than the question of sacred *versus* secular in music. Mr. W. H. Cummings, differing from Mr. Lemare, does not approve of the introduction of the *Parsifal* music into the Church. Mr. Lemare's view, like that of a great many more people, is that all good music is sacred, all bad music secular; and on that principle alone he would decide the question of its fitness for use or non-use in the Church. But the principle is a dangerous one; and even those who adopt it would not dare to carry it out fully in practice. For look at what it might lead to. The old village choir *Te Deum* of William Jackson is a very poor composition: one might say that it is actually bad; but its badness does not make it secular, any more than the masterly orchestration of the overture to *A Midsummer Night's Dream* makes that well-known work sacred. The one is sacred because of the words for which it was composed and the purpose for which it was originally intended; the other is secular because it is the prelude to a secular work and was never meant by the composer for other than secular use. It is not a question of quality at all; it is a question of association. Some of Handel's oratorio airs are in no way different from his operatic airs; indeed, Handel, as we all know, used a great deal of his early opera material for his later oratorios. The madrigals of Palestrina are like his masses and motetts; the *Agnus Dei* in Mozart's First Mass is practically the "Dove Sono" of his *Figaro*. And so with the works of still later writers. But that is not the real point. It is associations that have to be reckoned with; and if a piece of music has been written for the theatre and has been heard most frequently there, it cannot with propriety be introduced into the service of the Church, however good it may be. This absurd contention that all good music is sacred is really an abuse of language. One might as well argue that, because they are both good, Shakespeare's *Hamlet* and the fifty-third chapter of Isaiah are both equally sacred.

Another notable point stands out prominently in the proceedings at the I.S.M. Conference. It was raised in a motion declaring that the time had come when municipalities should extend to music the recognition and support they commonly give to literature and painting. I am afraid the idea is Utopian. It is true that a municipality may recognise literature by buying books for a library, and art by buying pictures for a gallery. But music is not in quite the same position. As has already been pointed out by one who has criticised the proposal, music is essentially a reproductive rather than a productive art; and to recognise it municipally is simply to subsidise local performers. One recalls, of course, Wagner's plaintive protest: "I am a genius; it is the duty of society, of the State, or of somebody to support me while I create." But

Wagners are not yet as plentiful as blackberries; and it is hardly likely that any municipality of business-like Britons will within any conceivable time start a new office of Corporation Composer, with salary, residence, and free coal and gas attached. If the I.S.M. merely desire that bands of instrumentalists should be engaged to play in public places for the entertainment of the masses, they have only to look around to see that a great deal of money is already being spent in this direction. That more should be spent is out of the question, considering that the piper must be paid by the already overtaxed ratepayer. As for municipal orchestras and municipal opera houses, about which there has been a great deal of talk, such undertakings are best left to private enterprise. They are for the benefit of the few, and they should be paid for out of the pockets of the few, not by the taxation of the many.

That was an amusing passage at arms between Sir A. C. Mackenzie and Sir Hubert Parry the other day about the nationality of the bagpipe. The Principal of the Royal Academy of Music objects to have it said that such a barbarous instrument as the pipe is the peculiar possession of his countrymen. The fiddle, he declares, and not the bagpipe, is the national musical instrument. Sir Hubert Parry suggests something like a conciliating compromise. His view is that the bagpipe came originally from East Anglia, and was afterwards, with native modesty, appropriated by the Scots. Where doctors differ it would perhaps be unbecoming in an uninstructed outsider to offer an opinion. I am afraid, however, that Sir Hubert Parry is more nearly right than his brother Principal. The bagpipe is certainly recognised as the national instrument of Scotland now, but it was not always so. Three hundred years ago it was practically unknown in the country; whereas, long before that, it was in general use in England. Chaucer's miller played upon it; and when Falstaff wants to impress us with the low state of his spirits he compares his condition with the melancholy drone of a Lincolnshire bagpipe. There is a figure of an angel playing on a bagpipe (this should please Sir Alexander Mackenzie) in a crosier given by William of Wykeham to New College, Oxford, in 1403; and as I showed in these columns some years ago, we have the well-authenticated case of an English clergyman playing his congregation to church with the pipe, which he used to lay on the altar till service was over. All this, of course, as to the priority of use of the bagpipe as between England and Scotland. In its origin the instrument is no more English than it is Icelandic. Even Nero, although he is said to have fiddled at the burning of Rome, knew it, and had it impressed on one of his coins.

What a nice little romance the musical historian will henceforward have to connect with the famous pianoforte house of Broadwood. The paragraph is going the rounds as I write. Mr. W. S. Broadwood had two serious illnesses. He was nursed through them by Miss Amelia Wall Edwards, of Malvern, and the pleasing result to Miss Edwards comes out in his will. Mr.

# "HE IS RISEN."

Anthem for Easter.

COMPOSED BY

THOMAS FACER.

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"MUSICAL JOURNAL" OFFICE, 29, Paternoster Row.

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# "HE IS RISEN."

Anthem for Easter.

COMPOSED BY

THOMAS FACER.

CHORUS.

TENOR. *mf* RECIT. *cres.*

BASS. *mf* *cres.*

ORGAN. *Maestoso.* *f* *mf* RECIT. *cres.*

Now when they came to the tomb, They were a -

*f* *dim.*

mazed and af - fright - ed ; For, be - hold, the stone was roll'd a - way, the stone was *dim.*

*f* *dim.*

mazed and af - fright - ed ; For, be - hold, the stone was roll'd a - way, the stone was

*mf*

roll'd a - way ; And the an - gels of the Lord ap - pear'd un - to

*mf*

roll'd a - way ; And the an - gels of the Lord ap - pear'd un - to

*mf*

"HE IS RISEN."

them array'd in white robes, The an-gels of the Lord ap-pear'd and said :

them array'd in white robes, The an-gels of the Lord ap-pear'd and said :

*dim.* *p* *cres. accel.* *3* *3* *3* *3*

CHORUS. *Allegretto.* SOPRANO. *mf*

ALTO. *mf* Why seek ye the liv-ing..... a-mong the dead ?

Why seek ye the liv-ing..... a-mong the dead ?

*Allegretto.* *f* *p*

He is not here, He is not here, He is risen, He is

He is not here, He is not here, He is risen, He is

*cres.* *f* *cres.* *f* *cres.* *f*

risen ; He is not here, He is risen !

risen ; He is not here, He is risen !

"HE IS RISEN."

QUARTET (OR SEMI-CHORUS). *Andantino.*

S. *mf* *cres.*  
A.  
T.  
B. *cres.*

O won-drous pow'r, ma - jes - tic might! 'Tis true each word He said; E'en

death it-self is vanquish'd quite, The grave gives up its dead: Ye sor-rowing saints, no more re -  
*f*

- pine, Your Lord is risen from the dead; Your Lord hath triumph'd—ye shall shine With

*ff* *rall.*  
Him your liv-ing Head; Your Lord hath triumph'd—ye shall shine With Him your liv-ing  
*ff* *rall.*

Head.

*Allegro moderato.*  
*cres.* *f*



"HE IS RISEN."

FULL CHORUS. *Allegro moderato.*

*cres.*  
E'on  
*cres.*  
re -  
With

Sopr.  
Alto.  
Tenor.  
Bass.

Hal - le - lu - jah! Christ is risen! He burst death's iron chains; Hal - le - lu - jah!

Now o'er all the hosts of heaven As Lord of lords He reigns;  
Hal - le - lu - jah! Christ is risen; He burst death's i - ron chains; Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! He is risen; Hal - le - lu - jah!

Now o'er all the hosts of heav'n As Lord of lords He reigns;  
Hal - le - lu - jah! Christ is risen; He burst death's i - ron chains; Hal - le - lu - jah!

*mf*

"HE IS RISEN."

Hal - le - lu - jah! Hal - le - lu - jah! He is risen; Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! He is risen; Hal - le - lu - jah!

Now o'er all the hosts of heaven As Lord of lords He reigns; Hal - le - lu - jah!

Hal - le - lu - jah! Christ is risen; He burst death's i - ron chains; Hal - le - lu - jah!

Hal - le - lu - jah! Christ is risen; He burst death's i - ron

Hal - le - lu - jah! Christ is risen; He burst death's i - ron

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - . . .

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - . . .

chains! Hal - le - lu - jah! Christ is

chains! Hal - le - lu - jah! Christ is

- jah! Hal - le - lu - jah! Christ is

jah! Hal - le - lu - jah! Christ is

( 6 )

# HE IS RISEN."

risen ; As Lord of lords He reigns in  
 risen ; As Lord of lords He reigns in  
 risen ; As Lord of lords He reigns in  
 risen ; As Lord of lords He reigns in

heaven ; Christ is ris - en from the dead !.....  
 heaven ; Christ is ris - en from the dead !.....  
 heaven ; Christ is ris - en from the dead !.....  
 heaven ; Christ is ris - en from the dead !.....



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(To be continued.)

*Tonic Sol-fa Editions of many of the above are already published and others are in course of preparation.*

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Broadwood leaves to the lucky lady a sum of over £26,000, his house at Ferney, and the contents thereof, his horses and carriages, and live and dead stock at Wood Farm and Warren Farm, and all his private papers and correspondence, "without any liability on her part to produce them to anyone." Moreover, he desires that Miss Edwards shall have immediate possession of all that he leaves to her without the necessity of waiting for administration of his estate. Happy nurse! What would good old John Broadwood the first have said about such a charming romance? Dr. Holmes might well ask what civilisation would be without the piano. "Are not Erard and Broadwood," says he, "the true humanisers of our time?" Not directly perhaps, but—well, Miss Edwards can best pronounce upon the point. The

Broadwood business has now seen, I think, six generations in succession. It was established in the reign of George II., in the year of Haydn's birth (1732), at the identical house now indicated as 33, Great Pulteney Street, Golden Square. It would be an interesting study to make out a list of names that were familiar in the piano industry half a century ago, and notice how few have been able to survive the increased competition of the times, and how many have fallen behind or have become mere relics of the past through their lack of appreciation of circumstances or business ability to keep pace with the onward march. In spite of its past achievements it is not likely that the firm of Broadwood has yet reached its zenith of success. Perhaps in due time there will be another lucky nurse and another legacy! J. CUTHBERT HADDEN.

### Our Rising Singers.

**M**R. EDGAR ARCHER—a very promising bass singer—was born in Hampstead, his father being Mr. Reuben Archer, a wholesale optician and goldsmith of some standing. As a boy he attended the Home and Colonial School; later he went to the City of London Middle Class School, and finally to King's College. It was his intention to become an actuary, but as the way did not seem clear in that direction he gave up the idea and went in for music.

Mr. Archer first studied at the Guildhall School of Music, Mr. Richard Latter being his master for voice production. But he says he never had any difficulty in production, as the natural voice was good, and as he puts it, "I used to try and get the tones I heard in the

to get from his choir, and it had the effect of broadening the tone of an already powerful voice, and at the same time produced more sympathetic feeling."



MR. EDGAR ARCHER.

Later on Mr. Archer placed himself under Mr. Fred Walker, of whom he speaks in the highest terms. This able instructor seemed to know at once what was necessary for the young singer's voice, and by putting him through some original exercises he greatly improved his voice and style. For instruction in oratorio work, Mr. Archer thinks Mr. Walker "unrivalled," an opinion that will be heartily endorsed by many more professional vocalists. To Mr. Henry Thomas, Mr. Docker, of St. Andrew's, Well Street, Dr. E. H. Turpin, Mr. W. H. Cummings, and Sir Frederick

best voices, and then had some idea of production." While at the Guildhall he joined the operatic class and took part in "Carmen" and other works. He was also a member of the Guildhall Choir, under the late Sir Joseph Barnby's conductorship, which was of great value to him. Mr. Archer says, "I never used the *Mezza voce* in my voice until trying to get some of the "pp" effect that the late Sir Joseph knew so well how

Bridge, Mr. Archer feels indebted for help in various ways.

Mr. Archer is an ardent athlete, feeling very strongly that a singer needs to have a good physique. He has rowed many an eight-oared race on the Thames, and from eight years of age he has been a keen gymnast. Owing to pressure of work he can now only find time for cycling and tennis in the summer, and shooting and


walking in the winter. He is also a member of the Artist Volunteer Rifles.

Mr. Archer was at one time a member of Heath Street Baptist Chapel, Hampstead, when Mr. Robert Sladdin conducted the music there. The influence of that capable musician was very beneficial. He now holds the appointment of principal bass at the City Temple, which he obtained in competition. He finds

the good musical service there—which Mr. Minshall instituted after years of hard and constant work, and which Mr. Hawkins still conducts—very helpful in giving him confidence.

Mr. Archer has a bright future before him. He has an excellent voice, and being a painstaking and careful musician, he may be thoroughly relied upon to do justice to any work assigned to him.

## Our Contemporaries.

HE *Musical Herald* devotes its biographical notice this month to Madame Marchesi, "the world's leading teacher of singing." The lady is now in her seventy-third year, so that, in view of her present work, she well deserves the title which Massenet has given her of *une brave femme*. When one remembers that her master, Signor Garcia, is still at work at the age of ninety-four, one begins to think that the best way of running a race against Father Time is to become a teacher of singing. Mendelssohn was one of Madame Marchesi's early friends; indeed, it was he who conquered the opposition of her parents in regard to her adopting an artistic career. "His home life," says the singer, "made a deep impression upon me. Often when I went to see him I found him seated at a table surrounded by his children, helping them with their lessons. . . . How child-like, how touchingly unaffected he was!" She knew Wagner too, and had discussions with him about the extraordinary demands he made on the voice. He was of opinion that every voice should be at the composer's command, "and so, alas! many voices have been ruined." Madame Marchesi is, indeed, severe on Wagner. She holds that in trying to blend the three essentials of melodrama—music, words, and action—he has ended by treating the voice merely as an additional wind instrument in his predominant orchestra. The art of singing, she declares, is bound to disappear amid such conditions. It is dying, she says, in Italy. Her best pupils come from Australia, America, and Austria. In England, the habit of speaking with the open glottis impairs the voice, and as for France, the language is not good for singers. Madame Marchesi advocates the diaphragmatic or abdominal method of breathing. Mr. Henry Davey has an article on Dr. Riemann's History of Music Theory. It is full of the complacent self-assertion which has always so irritated Mr. Davey's readers. Mr. Davey should really leave other people to trumpet the merits of "my 'History of English Music.'" Antiquarian research is a good thing, but modesty is a good thing too.

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I am glad to note the steady improvement of Scotland's monthly, the *Musical Age*. The January number is the best that has been published so far. It opens with a really excellent article on Mr. T. H. Collinson, the organist of St. Mary's Cathedral, Edinburgh. Mr. Collinson was one of Dr. Armes' pupils at Durham Cathedral. It was during his time that Willis

rebuilt the "Father" Smith organ there. The fine old case and the pipes were periodically varnished with good English beer, and Mr. Collinson tells with a touch of humour that it was considered necessary to mix some unpalatable liquid with the organ beer to prevent the "varnish" being put to other uses! At Durham Mr. Collinson was closely associated with the late J. B. Dykes, the hymn-tune composer, and he regards the association as one of the most potent influences on his early musical life. His recollection of Dykes is that of "a very dear and genial man, of singularly modest and gentle manner, though occasionally absent-minded." Dr. Dykes used to play his own organ at St. Oswald's, and the people were accustomed to see him walk from the pulpit or lectern to the organ-stool and play over psalm or hymn-tune. In speaking of his impressions, Mr. Collinson says that Dykes' dramatic conception of organ accompaniment was very striking. In the Magnificat, for instance, at the words, "He shall put down the mighty," he would employ full organ to trumpet. In the Creed, recited on one tone, his accompaniments were wonderfully impressive, and Mr. Collinson tells how he has since that time unceasingly tried, and failed, to reproduce his tonal changes and contrasts of colour illustrative of the varying moods of the text. All his boldness of accompaniment was, however, mellowed by a deeply devotional spirit and a beautiful sense of the fitness of things. Mr. Collinson has lately had the Hope-Jones action applied to his Willis organ in St. Mary's Cathedral. The "double touch" he regards as one of its most valuable features; and he says it is surprising to him that the conservative prejudice of some great organists should block the way of this particular development of expression in organ playing. Mr. Matthews continues his articles on the modern organ. He pleads strongly for the enclosure of the Clarinet stop in a swell box, and in that he is clearly right.

\*\*\*

An orchestral musician of thirty years' experience suggests in the Orchestral Association *Gazette* a school for conductors. He observed with great delight the new departure at one of the recent Tuesday practices of the R. C. M. students, when Professor Stanford put the leader at the conductor's desk, showed him how to beat time, and gave him practical hints in following the score of a piano concerto while a young lady was struggling with the solo part. Clearly, the writer believes that the conductor, unlike the poet, need not be born, but can be made. His two models are Costa

this co.  
Row,  
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Dup  
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of three  
time.



and Richter; in these, he says, will be found the embodiment of all that is requisite in a good conductor. The "grand, impressive, unwavering measures of Costa are adopted by Richter to the present day," and to imitate Richter he would, "with all due submission, commend all aspirants to the baton." It is excellent advice for the tyro, no doubt; but the conductor who means to make a name had better be *himself*, and not an imitator. The following charming anecdote is worth reprinting: A violinist, playing at the house of a self-made man, showed his Strad to the host. "This is more than two hundred years old," he said. In his desire to keep things going well, the host said, soothingly, "Go on all the same; I hope no one will notice it."

\*\*

The *Musical Times* this month tells us all about Mr. Edward Lloyd, who, it seems, is a "first cousin once removed" of the veteran Dr. E. J. Hopkins. Mr. Lloyd began his musical career at the age of seven, when through the influence of the late James Turle he became a chorister of Westminster Abbey, where both his uncles (as boys) and his father as a tenor had been choir members. Teddy Lloyd was the tiniest of little choir boys, clad in the tiniest of surplices. The lessons which he received from Turle have proved invaluable to him. In fact, with the exception of some hints received from his mother, those are the only singing lessons the great English tenor has received. He has thus, as Mr. Edwards puts it, mercifully escaped the snares of the voice-trainer, who is very often a voice strainer. At the meetings of the Madrigal Society young Lloyd used to sing with Johnnie Stainer (the familiarity is our contemporary's), then senior boy at St. Paul's. Their reward consisted of a glass of port, a buttered biscuit, and two shillings each, the money being usually spent before home was reached. Lloyd's voice, it appears, never "broke" like most boys' voices. It simply deepened in pitch as he grew older. He has a capital S. S. Wesley story, which I cannot forbear quoting in full. Wesley, it should be premised, was an ardent

angler. Well, the distinguished organist was once out with his rod and line fishing in a piece of water, when a keeper approached him and told him it was private. "Oh, is it?" he said. "My name's Wesley!" "I don't care," said the keeper, "what your name is, you can't fish here without an order!" "All right," said Wesley, "you take in my name to your master and I'll follow you." The keeper consented; his employer expressed his regret at the occurrence, and said he would be charmed if the doctor remained to lunch, and they sat down together. After lunch the host turned to the doctor and said he would be very delighted if he would be good enough to try the organ. A very fine instrument was in the hall, and the doctor, nothing loth, sat down and played for half-an-hour. The music over, Wesley returned to his fishing, fished to sundown, and then went home. The next day the owner of the organ and the lake was surprised to receive a letter from Wesley asking for ten guineas for his services for playing the organ. Wesley was even more surprised when he had in reply a letter as follows: "My charge for a day's fishing is twenty guineas, so if you will kindly forward ten guineas, that will make us quits!" Really a capital story. Is it true?

\*\*

The *Musical Record* has nothing of much interest this month, unless it be Mr. Franklin Peterson's gushing article on child prodigies. Mr. Peterson loves the precocious child—the infant of four years who can talk several languages, or work long and intricate sums in mental arithmetic, or solve knotty geometrical problems. Above all, he loves "the sweet child of the same age who brings with him, 'out of the everywhere into here,' a mysterious and a glorious memory of the immortal music quired by the young-eyed cherubim he has left for a time." This is what the Americans call "high falutin." For my part, I think the musical prodigies would better stay quiring to the young-eyed cherubim than come down here to be exploited by sordid papas.

H.

## The Student's Column.

We have arranged with an eminent musician of large experience and knowledge to take charge of this column. Questions (the envelope marked "Question") should be sent to the publisher at 29, Paternoster Row, London, E.C., by the 12th of each month if a reply is wanted in the following month's issue. Each question should be on a separate sheet of paper.

### 5. DUPLLET AND DUAD.



SOME time ago I met with these words in some musical works I was reading. I am not clear as to the meaning of the terms. They are not given in Grove's Dictionary nor in Stainer and Barrett's Musical Terms.—C. B.

Duplet (German-Duole) is the converse of a triplet, being a group of two notes played in the time of three of the same denomination (e.g., two quavers to the time of three quavers), and is generally found in compound time. Thus a duplet of quavers would be equal to a

dotted crotchet. Most duplets are denoted by the figure 2 placed over them. An excellent example is to be found in Merkel's Barcarolle in A minor. A duad is a combination of any two notes forming a simple interval. The term is also used to denote an incomplete triad (e.g., with the 5th omitted), or a fragment of some discord, consisting of two characteristic notes (e.g., the root and the 7th of the dominant 7th).

### 6. THE IMPORTANCE OF ORGAN COUPLERS.

Hearing that I had begun to study the organ, some friends asked me how it would be possible to make a two-manual organ sound as loud again, supposing I

were playing upon the Great organ with the Swell open and all the stops drawn?—F. S.

Your friends have been plowing with other people's heifers. This is an old catch question, and we believe it was tried on us at one time, only wild horses wouldn't drag the date from us now. The answer is, couple the Swell to Great. If all the stops were drawn (and couplers are not stops) only those acting on the Great organ would speak. But by coupling the Swell to the Great all the stops on the Swell organ would speak, and, the swell box being open, these would, on an organ with a reasonable specification, double the power of the instrument.

#### 7. AN ECCENTRIC SEVENTH.

In a recent L.R.A.M. (Harmony) paper it was asked, When may the 7th in a dominant discord resolve by leaping down a 4th? My text books are silent on the matter.—L.R.A.M.

Your text-books are evidently elementary. The matter is fully explained in "The Student's Harmony" (Weekes and Co.), secs. 105, 180, 209, and 243. In the third inversions of all dominant discords the 7th is allowed to descend a 4th to the tonic, although this progression is more common in dominant 9ths, 11ths, and 13ths, than in dominant 7ths. An excellent example of the latter is, however, to be found in the concluding harmonies of Sir Frederick Bridge's "Crossing the Bar," but the device is at least as old as Handel, who used it freely in his recitatives.

### London Sunday School Choir Notes.

**A**N excellent start for the new season was made by the Eastern Division at a social meeting on January 9th. Music, charade, and a lantern display by Mr. H. G. Johnson, were features in a very interesting evening. Mr. Geo. Merritt, G.T.S.C. (Divisional Conductor), was the recipient of a small token of regard from the members of the Mansion House Choir.

The Western Division held their inaugural meeting on January 12th.

The Spring Festival is fixed for February 18th, at the Royal Albert Hall. Soloists: Miss Esther Palliser,

Fundamental 7ths, both diatonic and chromatic, sometimes resolve by descending a 4th when in an inside part.—See "Student's Harmony," Ex. 77.

#### 8. MUSICAL PITCH.

What is the position in England at present as regards the question of musical pitch? Has the French "diapason normal" been adopted by any of the great London societies, or by the R.C.M., or the R.A.M.?—D.

On November 6th, 1896, the Philharmonic Society decided upon adopting the French diapason normal, which they interpreted as meaning A (in 2nd space of treble staff) equals 439 vibrations per second at a temperature of 68 degrees Fahrenheit, B flat equals 465, and C equals 522 at the same temperature. Although some prominent musicians are still opposed to this change, there is every reason to believe that ultimately it will be generally adopted. The Queen's Hall Concerts, the Bach Society, the R. C. M., the R.A.M., and many other institutions are, we understand, committed to either the A equals 439 at 68 degrees, or A equals 439 at 59 degrees. The influence of the Philharmonic Society's decision will doubtless be felt by organ builders, pianoforte makers, and manufacturers of orchestral instruments in this country, and agreement among these will be of more importance than the support of any college or teaching institution. In the regulations for the diploma of A.R.C.M. candidates are advised that the organ and pianofortes at the College are tuned to "French pitch."

Mr. Ben Davies; violin, Miss Gertrude Lester. We hope to give a report, together with a history of the L.S.S.C., in March issue.

The Annual Meeting will be held at Bishopsgate Chapel on February 3rd, and a concert at the People's Palace on February 25th at 7.45 p.m.

The Choir Guild meeting fixed for January 27th at 56, Old Bailey, is to have as its chief attraction a paper by Mr. Jonathan Rowley on Sunday School Choir Competitions. A full report will appear in our next issue.

### Echoes from the Churches.

(Paragraphs for this column should reach us by the 17th of the month.)

#### METROPOLITAN.

**CROUCH HILL.**—The sixth musical service was given in the Presbyterian church on December 25th, when suitable pieces were rendered by the choir under Mr. F. S. Oram's direction, Mr. Sydney Baynes presiding at the organ. Mr. Frank Birstol and Mr. A. H. Kilner were the vocalists.

**FINSBURY PARK.**—On January 10th the choir of the Congregational Church, augmented to the number of one hundred, gave a very fine performance of Mendelssohn's *Elijah* in the church under the direction of the organist, Mr. W. Emerson, assisted by Mesdames Emily Davies and Dews, and Misses Morgan and Jones, and Messrs. Masters, Peterkin, Crook and Gray. Mr. John Jefferys, G.S.M., presided at the organ. After the introductory declamation, "As God

the Lord," by Mr. Peterkin, Mr. Jefferys gave a very finished rendering of the difficult overture. His subsequent playing of the accompaniments was also very skilful. Madame Emily Davies quite justified her reputation. If any number be selected for special mention, it should be the passionate duet between the Widow and Elijah—"What have I to do with thee?" Mr. Peterkin was also very fine in this, as was his dramatic singing of the aria, "Is not His Word like fire?" Madame Dews moved her audience by her "O rest in the Lord." All the choruses went well, Mr. Emerson's beat being strong and crisp. "Thanks be to God" was really grand. The audience would gladly have heard this number again. The proceeds were devoted to the completion of the organ. The church was full, and this should realise a good sum.

**GOSPEL OAK.**—On Christmas Day the annual chil-

dren's service was held in the morning at the Congregational church, when special carols and hymns were sung by the Sunday scholars assisted by the choir. The music in the evening service included the anthem, "Arise, shine" (Elvey), carols, "The First Nowell," "Twas in the winter cold" (Barnby), "Ring out, ye bells" (Wallis), etc. A carol service was also held on Sunday evening, January 1st, when the following music was sung by the choir: "Who is this, so weak and helpless" (E. Minshall); anthem, "Blessed be the Lord God of Israel" (C. Darnton); and the carols, "In sorrow and in want" (Sir F. Bridge), "Hail Jesus" (Spinney), "All in the olden time" (W. E. Coe), and "Hail the star!" (C. Darnton). Popular Christmas hymns were also heartily sung by the congregation and choir. The Pastor (Rev. H. Le Pla) gave a suitable address.

**LAMBETH.**—The choir of Christ Church, Westminster Bridge Road, recently presented their esteemed organist, Mr. J. R. Griffiths, with a very handsome gold-mounted ivory baton and a gold pencil-case, as a token of their personal regard for him. Mr. Griffiths' abilities and genial qualities have secured for him a large circle of friends.

**PLUMSTEAD.**—The Robert Street Primitive Methodist Choir and Choral Society recently gave a sacred concert comprising selections from the oratorios, among which were Mendelssohn's "War March of the Priests" (*Athalie*), "The heavens are telling" (*Creation*), "Gloria in Excelsis," "Kyrie Eleison" (Mozart's *Twelfth Mass*), "And the Glory of the Lord" (*Messiah*), "How lovely are the messengers" (*St. Paul*), and an admirable rendering of the "Hallelujah Chorus." The opening anthem was "I will sing of the mercies of the Lord for ever," which was well sung. The choir was assisted by an efficient orchestra. Mr. A. Bethell contributed "Cujus Animam" (*Stabat Mater*) on the cornet. Miss Scott, through illness, was unfortunately unable to sing the solo in "Hear my prayer," which was sung by Miss Turley with marked success. She also sang "I know that my Redeemer liveth." Mr. A. Butler's "Arm, arm, ye brave" (*Judas Maccabaeus*), and Mr. J. Truscott's "In native worth" (*Creation*) deserve special mention. Miss Butler, Mrs. Buck, Miss Cumming, Miss Jones, Mr. G. Boyce, and Master Archie Press (who sang in his inimitable way "Angels ever bright and fair"), equally earned recognition. Under the conductorship of Mr. Press, and with Mr. H. North at the organ, the whole proved an unqualified success.

**POPULAR.**—On December 30th the choir of Trinity Congregational Church gave a concert in aid of the new organ fund. The choir rendered some part songs and choruses, including "Song of the Vikings" (E. Faning), "In Dulci Jubilo" (Pearsell), "Homeward" (Leslie), "Hail, bright abode" (Wagner), in good style. Miss Nellie Innes was heard to advantage in "The Dreamers" (Cooke), and "Heaven and Earth" (Pin-suti); Miss Blanche Smith sang "The Enchantress" (Hatton), and "Love's Old Song" (Molloy) in good style. Mr. Arthur Bayliss, A.R.C.M., contributed "The Daily Question" (Meyer H. Elmund) and "For Ever and for Ever" (Tosti). Mr. H. G. Goodes sang "My Queen," and Tosti's "My Dreams" in an artistic manner, and Mr. Thomas Matarill won approval from the audience for his rendering of "What care I," and "Brown Adam." Mr. Arthur Bayliss was the conductor.

**TOTTENHAM.**—The Wesleyan Sunday School Centenary Festival was held on December 15th to 19th, 1898. On Thursday 15th the new sacred cantata, *The Saviour Promised and Sent* (James), was rendered by the combined Sunday School and Church choirs, numbering eighty-six voices, with Misses J. Bawn and

L. Park and Messrs. A. Hales and T. B. Hackett as soloists. The work allotted to the chorus was very effectively rendered, and although the work presents many difficulties, they were attacked in a manner that reflected great credit upon the choir. The soloists also performed their parts in such a way as to show that great care had been taken with the preparation, thereby adding greatly to the enjoyment of the cantata. Altogether, the performance was a great success, and especial mention must be made of the way in which the younger members of the choir performed their work. On Sunday, December 18th, thanksgiving services were held, when sermons were preached by the Rev. F. W. Macdonald to crowded congregations. Special hymns were sung by the choir and Sunday School children, and the anthems included "O come let us worship" (Mendelssohn), solo, Mr. G. Blackburn, "Blessed are the merciful" (Vicars), and "Praise the Lord, O my soul" (Briscoe), solo, Miss E. Howe, trio, Misses E. Howe, D. Saunders, and G. Edmunds. In the afternoon of the same day the sacred cantata *Immanuel* (Doane) was rendered by the combined choirs. The whole of the solos were taken by the young folks and listened to with keen attention and appreciation, as was also the work performed by the chorus, by a large audience. The festival was brought to a close on Monday, December 19th, by a large public meeting, presided over by Mr. J. W. Walker, J.P., of Ealing, and addresses were delivered by Revs. C. H. Kelly and D. T. Young. Short congratulatory speeches were given by representatives from the various Sunday Schools in the neighbourhood, and a history of the school was read by Mr. T. F. Abel. The financial result was also a success, as just over £92 was received during the festival. Miss A. E. Holdom, L.R.A.M., presided at the organ, Miss F. Chaplin, A.L.C.M., at the piano, and Mr. C. E. Blackburn conducted throughout the festival.

#### PROVINCIAL.

**BESSES, NEAR MANCHESTER.**—A special Christmas service was held in the Congregational Church on Sunday evening, December 25th. Notwithstanding that there was full choral service, it was carefully and considerably arranged that the congregation should have ample opportunity of participating in it. The people availed themselves of it, and joined in singing the Christmas hymns with great heartiness and spirit. The service opened with the soprano solo and chorus, "Blessed is He who cometh," from Gounod's "Messe Solennele." The Lord's Prayer was sung to the prize setting by A. W. Fletcher. The Magnificat and Nunc Dimittis were given in service form, to most excellent music composed by J. H. Maunder, whose works have become deservedly popular. Four movements from the sacred cantata, "The Mother of Jesus," by T. Mee Pattison, furnished material for the anthem. The selection was appropriate as regards both words and music, the choral portions being particularly effective, and the solos pleasing in their treatment. W. H. Maxfield's vesper, "Humbly on our knees," sung unaccompanied, brought the service to a close. The music was under the direction of Mr. Leaver, the organist and choirmaster. A sermon was preached by the pastor (the Rev. A. Bond), the subject of his discourse being "Christmas Joys."

**BOURNEMOUTH.**—The musical services on Christmas Day at the Nonconformist churches were well maintained, notwithstanding the fact that nearly all the choirs were considerably reduced in number owing to the holidays. Special and appropriate anthems, carols, and hymns were taken, and very creditably rendered. Mr. J. J. Brazier, choirmaster of the Lansdowne Baptist Church for the past fifteen years, has resigned.



*The Hampshire Free Churchman* has taken a step in the right direction by devoting a column each month to "Jottings on Psalmody." A symposium on the relations between the minister and the choir is announced for February.

**BROMLEY, KENT.**—A special service of music was given on Christmas Day at the Baptist Church. The choir sang throughout with brightness, firmness, and good expression. Their share of the service consisted of carols and "Like silver lamps" (Barnby), "See what love" (*St. Paul*), "Sing and rejoice" (Barnby), and the "Hallelujah" (Handel). Steady, but genuine improvement was to be noted in the singing of these pieces. Solos were ably sung by Mr. S. H. Bacon—a promising bass, and Mr. Bert Pearce, the choir-master. Mr. S. Collins and Mr. T. Chambers shared the duties of accompanist, the latter playing the "Pastoral Symphony" exceedingly well.

**CHICHESTER.**—On the afternoon of Christmas Day a carol service was held at the Congregational Church, conducted by the Rev. March Timson. There was a good congregation. Children, teachers, and friends sang specially selected carols, while by no means the least enjoyable items on the programme were two trombone solos admirably played by Mr. R. Bottrill, with organ accompaniment. Mr. F. W. Lane, the school organist, presided at the organ. The collection was in aid of orphan and destitute children.

**CHINGFORD.**—The Christmas Services at the Congregational Church were very bright. Carols by Sullivan, Barnby, Garrett, Gounod, Bridge, Goss and Coward were given. The anthems were "There were shepherds" (Vincent) and "Let us now go even unto Bethlehem" (Hopkins). Mr. Stephen Pettit presided at the organ, Mr. E. H. Livermore being choir-master.

**FOLKESTONE.**—Special music was given in the Radnor Park Congregational Church on Christmas Day. "Break forth into joy" (Berridge) and "Let us now go even unto Bethlehem" (Hopkins) were the anthems. Mr. Alexander Tucker gave an excellent rendering of "Nazareth" at the morning service, and of "For behold darkness" and "The people that walked in darkness" at the evening service.

**GAINSBOROUGH.**—The annual meeting of the choir of the Primitive Methodist Church was held last month, when the prize distribution took place. Marks are given for attendances at Sunday services and also week-night practices, and at the end of the year prizes are awarded according to attendance. The total possible of Sunday attendances is 112, weekly choir practices 68, total 180. It was found that Mr. G. H. Smithson, the able and genial organist and choir-master, had reached the full total, he not having missed once during the whole year. Tenors: Mr. G. Perkins came next with 162 attendances, and was presented with the "Century Tune Book." Mr. Marper took second prize, being a "Musical Edition of the Hymnal," Mr. Thorpe third, Mr. Pickering fourth. Alto: Miss C. Perkins first, 160; Miss F. Norman second, 147; Mrs. W. Smith third, 146. Trebles: Miss M. Stovin first (musical case), 153; Miss Spray second, 147; Miss F. Perkins third, 146. Bass: Mr. G. Ingell first, 145; Mr. A. Ladlow second, 136; Mr. W. Wills third, 108. The Rev. J. Redhead attended for the prize distribution, and gave a short address encouraging the choir in their useful work, and then distributed the prizes. A vote of thanks to Mr. G. H. Smithson, choir-master, for his careful and painstaking diligence in the interests of the choir brought a very interesting meeting to a close.

**GAINSBOROUGH.**—Special Sunday-school services were recently held in the Primitive Methodist Chapel, when the music rendered was of a high order. A very interesting programme was given on the Sunday afternoon, when solos were sung by Misses Abbott, A.

Scott, A. Perkins and Winter, and Messrs. W. H. Wood and Chapman. Mr. G. Perkins conducted, and Mr. G. H. Smithson presided at the organ.

**GLOSSOP.**—An excellent performance of the *Messiah* was given in Wesley Chapel on the afternoon of Christmas Day, when a very large audience assembled. The soloists were Miss Ethel Wood, Madame Louie Turner, Mr. T. Owen, and Mr. Walton, all of whom were in good voice. Mr. Henry Fielding ably accompanied on the organ, and Mr. Herbert Bates was an efficient conductor. This annual musical service has been conducted for many years by Mr. Charles Hall, who is unhappily laid aside by illness. His friends very considerably arranged for a telephone communication between the chapel and the sick room, and thus Mr. Hall was able to enjoy the performance. We join his numerous friends in hoping that he may be thoroughly restored to health, and be able to resume his many musical activities.

**INVERKEITHING, N.B.**—The combined choirs of Inverkeithing Parish and United Presbyterian and of North Queensferry Free Churches gave a musical recital from the New Hymnary in Inverkeithing Parish Church on the evening of 14th Dec., Mr. A. G. Peggie, A.L.C.M., acting as conductor, and Mr. W. H. Elder as organist. Besides a number of newly introduced hymns which were effectively rendered by the combined choirs, the programme included the following solos: "Arm, Arm, ye Brave," by Mr. W. Hutton; "The Throne of Grace," Miss B. McDonald; "Home Lights Afar," Miss A. Anderson; "Honour and Arms," Mr. Paton; "The Better Land," Miss E. Miller; "The First Palm Sunday," Mr. Fulton, "Angels ever bright and fair," Miss M. Chisholm, and "The Heavenly Song," by Miss M. Pringle. The Rev. P. Bryce, in moving a vote of thanks to the choirs, spoke in high terms of the new collection of hymns.

**LEEDS.**—Mr. A. H. Ashworth, choir-master of the Blenheim Baptist Church, Leeds, conductor of the "Leeds Prize Vocal Union," "Saltire Prize Choir," etc., passed his final Mus. Bac. examination at Durham at the recent examination. The Blenheim choir gave him a dinner in honour of the event, at which the pastor of the church, Rev. P. T. Thompson, presided.

**LUTON.**—A very satisfactory rendering of J. Astor Broad's cantata *Joseph* was given in the Bailey Hill Wesleyan Chapel on Jan. 3rd and 4th. The choir-master, Mr. H. Burgoyne, conducted, being ably assisted by the organist of the church, Mr. C. H. G. Knowles, presiding at the harmonium, and Mr. F. Rayment at the piano. The orchestra had been trained by Miss Olive Day, R.A.M. The cast was as follows:—"Joseph," Mr. T. Wheeler; "Joseph's Sister," Miss Daisy Symes; "Pharaoh," Mr. Frank Roberts; "Jacob," Mr. W. Stevens; "Judah," Mr. A. Firmin; "Reuben," Mr. Naylor; "Queen," Mrs. B. Tomalin; "Butler," Mr. Dean; "Baker," Mrs. W. Bennett; "Angel," Miss R. Northwood; "Guard," Mr. F. Hawkes. As the church has only been opened for worship during the last four months, great credit is due to the conductor for carrying out so successfully a work of such merit. The piece was well selected for a first attempt, being not too ambitious and yet calling for considerable talent; and the successful rendition has given the new choir a place in the musical life of the town. It is difficult to particularise, as all the performers executed their parts exceedingly well, and encores were asked for again and again, but the conductor wisely refrained from allowing them. The choruses were exceedingly well rendered by a well balanced choir, and the conductor has every reason to be satisfied with the result of his training. In answer to a unanimous request from the ministers and con-

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gregation, Mr. Burgoyne promised to repeat the cantata at an early date.

NEWCASTLE.—The premier Nonconformist Church in Newcastle in regard to musical matters is undoubtedly Elswick Road Wesleyan, where Mr. George Dodds is organist and choirmaster. On Wednesday the 4th inst. a full church assembled to hear a performance of Handel's *Messiah* by the choir, augmented to the number of seventy, under the direction of the choirmaster. The solo vocalists were Mrs. Carruthers, Misses Ella Wilson and Amy Stanners, Mr. Clavering Archer, of Armagh Cathedral (tenor), and Mr. John Nutton, of Durham Cathedral (bass). The accompaniments and incidental music were rendered on organ and piano by Mr. Dodds' two talented sons, Mr. George Dodds, junr., Mus. Bac., A.R.A.M., and Mr. Yeaman Dodds, of the Royal College of Music. Their skilful manipulation of the respective instruments considerably enhanced the success of the performance. The preliminaries consisted of a hymn by the congregation, prayer by the minister, and a short speech by Mr. Johnstone Wallace, who very truly remarked that "this was one of the few choirs in the north of England that could tackle such a work as the *Messiah*." Mr. Archer's "Comfort ye" and "Every valley" were excellent. Mr. Nutton's declamatory powers showed to great advantage in "Thus saith the Lord" and "Why do the nations?" Miss Ella Wilson took advantage of her opportunity in "Rejoice greatly," and Mrs. Carruthers excelled in the matchless air "Come unto Him," and that gem of musical inspiration "I know that my Redeemer liveth." Miss Amy Stanners gave the deep pathos of "He was despised" with beautiful expression. The chorus was splendid. The ease with which they sang—the low pitch no doubt contributed somewhat to this—was evidence of their excellent training. The body of tone these Northern singers get electrifies a Southerner. In the chorus "For unto us" the effect obtained by the organ taking the added parts for flute, clarinet, oboe, and bassoons, while the piano took the staccato of the strings, was simply thrilling at the point where the words "Wonderful, Counsellor" etc. occur. The service concluded with the Doxology, after which the choir and friends adjourned to the school-rooms, where a good supper awaited them.

NEWTON HEATH, NEAR MANCHESTER.—The *Messiah* was given in Culcheth chapel on a recent Sunday evening. The solos were rendered in a very effective manner by Miss M. E. Thorpe, Miss Evelyn Archer, Mr. Harry Tudor, and Mr. Fred T. Singleton. The chorus numbered sixty voices, the tone and attack being highly commendable. Mr. T. J. Bailey, of Eccles, presided at the organ with his usual ability, and Mr. W. D. Bailey, the organist and choirmaster, conducted. In the afternoon a musical service was given, the programme consisting of songs and solos by Miss M. E. Thorpe, Miss Minnie Clough, Mr. J. R. Livesey. The choir rendered the following choruses, "Blessed are the men," "Thanks be to God," "Be not afraid" (Mendelssohn), "Sing to the Lord" (Haydn's *First Mass*), "Arise, shine" (Elvey).

NORTHAMPTON.—The annual meeting of Victoria Road Congregational Choir was held on December 31st. Tea was generously provided by Mr. D. Kightley. The pastor, the Rev. H. J. Matson, presided, and thanked the choir for their services, remarking that the singing was a great attraction to the church. Mr. Kightley pointed out how such gatherings as that promoted the feeling of unity and harmony, which, he thought, was the secret of the choir's success. The secretary (Mr. S. Stringer), in the annual report, stated that the past year had been successful, the number of attendances made being very satisfactory. There were thirty-eight members, an increase of one on last year. Forty-

three choir practices had been held, four members attending every one, and the total number of attendances was 2,448. The cost of music for the choir alone for the past year had been between £6 and £7. The report, which was considered very satisfactory, was then adopted. The treasurer's report was read by Mr. D. Kightley, and adopted. Mr. A. Scott, the auditor, said he was struck by the way in which the accounts were kept. The officers for the ensuing year were then elected. Mrs. S. Stringer was re-appointed organist, Mr. S. Stringer was re-elected secretary, and Mr. D. Kightley treasurer, all being thanked for their services during the past twelve months. Some pleasing presentations were then made by the chairman. Miss Nellie Pettitt, Miss Agnes King, and Miss Clara Neal were each presented with a handsome book, given by the secretary, Mr. S. Stringer, for making the most possible attendances at the choir practices, and Miss Pettitt was also the recipient of an extra gift for making the most attendances at the Sunday services. The chairman, on behalf of the choir, then presented a handsome marble timepiece and a pair of sugar tongs to Mr. and Mrs. Faulkner, who have recently been married, as a mark of respect and esteem by their fellow-members. The chairman, in handing Mr. and Mrs. Faulkner the presents, hoped that when they looked at the clock they would remember the kindly and brotherly feelings which their fellow-members entertained for them. Mr. Faulkner responded and thanked them for the gifts, and said that Mrs. Faulkner and himself would always treasure them greatly. The business then terminated, and the rest of the evening was spent in a social manner.

NORWICH.—A concert was given in St. Mary's Baptist schoolroom in aid of the choir fund of St. Mary's Baptist church, when Cowen's cantata *Rose Maiden* formed the principal attraction. Mrs. F. F. A. Smith, Miss Rita Guthrie, Mr. S. Hemmings, and Mr. W. N. Ladell formed a competent quartet of vocalists, while the choir of the church, with a small contingent of outside helpers, were responsible for the choruses, which, with one unfortunate exception, were most creditably given, reflecting much credit upon the organist of the church (Mr. R. Lowne), who conducted. Mrs. Smith's rendering of the soprano music was delightfully unaffected and spontaneous, while Miss Guthrie's melodious contralto voice made one regret there was so little for her to do. Mr. Hemmings and Mr. Ladell were equally praiseworthy in their respective parts. Seldom has a better amateur performance of the cantata been heard, and no small share of the success was attributable to the artistic taste shown by the accompanists, Miss Ethel White (pianoforte) and Mr. Arthur Rudd (harmonium). The second part of the programme consisted of a miscellaneous selection, in which Miss Annie White, Miss L. Plummer, and the ladies and gentlemen already mentioned took part. Miss Asher Soman was also heard on the violin in a selection from *Tannhauser*, but her clever playing was marred by a too obtrusive accompaniment. Miss Ethel White also delighted the audience with two pianoforte solos.

OLDHAM.—Mr. W. Rigby, Mus. Bac., recently gave a recital in Lord Street Unitarian Chapel, Miss Whatmough and Mr. Heys being the vocalists.

OUTLANE, NEAR HUDDERSFIELD.—On January 7th, the annual tea meeting of the Wesleyan Sunday school was held. After tea a public meeting was held in the chapel, presided over by the Rev. W. W. Ward, of Linthwaite. The following selections from Handel's *Judas Maccabaeus* were rendered by the choir:—Solo, "Pious orgies," Mrs. Hoyle; chorus, "O, Father," duet, "Come, ever smiling Liberty," Miss Bottomley and Miss Pilling; chorus, "Lead on;" chorus, "Dreadful of danger;" recit., "O, let eternal honours,"

solo, "From mighty kings," Mrs. Gee; duet, "Hail, Judea," Mrs. Gee and Mrs. Tweed; chorus, "Hail, Judea;" chorus, "We never will bow down;" duet, "O lovely Peace," Mrs. Gee and Miss Pilling; chorus, "Hallelujah, amen." Mr. J. W. Batley presided at the organ.

SOUTHWICK, SUNDERLAND.—Special services were held in the Congregational Church on Christmas Day, when besides suitable hymns the choir sung Berridge's anthem "Break forth into joy," also the Christmas chant to the setting by H. Smart. Both the anthem and chant were faultlessly rendered. The organist and choirmaster, Mr. R. H. Davison, played as voluntaries "Andante sostenuto (Christmas pieces No. 2), "Mendelssohn," "O thou that tellest" (Handel), "Let all the angels" (Handel), and the "Hallelujah Chorus" (Messiah).

#### COLONIAL.

TORONTO.—The members of Bonar Presbyterian Church choir presented Mr. A. H. Greene, leader of the choir and organist, with an address, accompanied by a handsome dressing-case and music case, as a token of their appreciation of his efforts in the cause of church music. Mr. Greene briefly and feelingly thanked them for their kind expressions of esteem and friendship, and Rev. Mr. MacGillivray expressed in a few kind words the personal esteem he had for their leader and the work of the choir. Before parting "Auld Lang Syne" was sung in right hearty fashion.

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 "Hollingside," with Variations. Ernest H. Smith, F.R.C.O.

May, 1896, contains—

Introduction and Allegro. Ernest H. Smith, F.R.C.O.  
 Nocturne. H. S. Irons.

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 Concluding Voluntary. James Lyon.

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 Communion. Bruce Steane

November, 1897, contains—

Madrigal and Fugue. James Lyon.  
 Meditation in F. Oliver D. Belsham.

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Intermezzo. Bruce Steane.  
 Nocturne in C Minor. C. Darnton.

March, 1898, contains—

Chorus in Memoriam. Geoffrey C. E. Ryley.  
 Allegro alla Marcia. Ernest H. Smith, F.R.C.O.

May, 1898, contains—

Negro Brilliante. John P. Attwater.  
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Processional March. Ernest H. Smith, F.R.C.O.  
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 Melodie. James Lyon.

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Beverie. J. P. Attwater.  
 Chanson Triste. A. J. C. Gidley.

November, 1898, contains—

Fantasia on the Tune "Stuttgart." Ernest H. Smith, F.R.C.O.  
 Andante. James Lyon.  
 Berceuse. Arthur Berridge.

solo, "From mighty kings," Mrs. Gee; duet, "Hail, Judea," Mrs. Gee and Mrs. Tweed; chorus, "Hail, Judea;" chorus, "We never will bow down;" duet, "O lovely Peace," Mrs. Gee and Miss Pilling; chorus, "Hallelujah, amen," Mr. J. W. Batley presided at the organ.

SOUTHWICK, SUNDERLAND.—Special services were held in the Congregational Church on Christmas Day, when besides suitable hymns the choir sung Berridge's anthem "Break forth into joy," also the Christmas chant to the setting by H. Smart. Both the anthem and chant were faultlessly rendered. The organist and choir-master, Mr. R. H. Davison, played as voluntaries "Andante sostenuto" (Christmas pieces No. 2), "Mendelssohn," "O thou that tellest" (Handel), "Let all the angels" (Handel), and the "Hallelujah Chorus" (*Messiah*).

#### COLONIAL.

TORONTO.—The members of Bonar Presbyterian Church choir presented Mr. A. H. Greene, leader of the choir and organist, with an address, accompanied by a handsome dressing-case and music case, as a token of their appreciation of his efforts in the cause of church music. Mr. Greene briefly and feelingly thanked them for their kind expressions of esteem and friendship, and Rev. Mr. MacGillivray expressed in a few kind words the personal esteem he had for their leader and the work of the choir. Before parting "Auld Lang Syne" was sung in right hearty fashion.

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